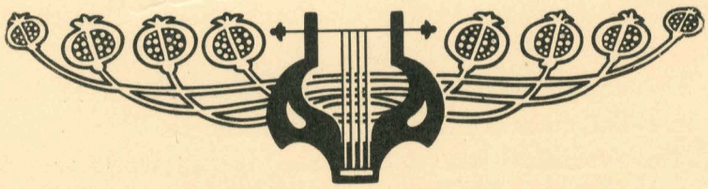
ECHOES OF THE BALL

By

ERNEST GILLET



BIOGRAPHICAL SKETCH AND GLOSSARY

FINGERING, PHRASING, PEDALING, AND INSTRUCTIVE ANNOTATIONS ON POETIC IDEA, FORM AND STRUCTURE, AND INTERPRETATION

By ERNST C. KROHN

St. Louis London

Price 30 Cents

PRINTED IN U. S. A.

No. 451

PROGRESSIVE SERIES COMPOSITIONS
Catalog No. 451

ECHOES OF THE BALL

Biographical Sketch—Ernest Gillet

Born in Paris, France, September 13, 1856

ERNEST GILLET studied at the Niedermeyer School for Church Music, and later, at the Paris Conservatoire. He was a fine 'cellist and eventually became solo 'cellist at the Paris Grand Opera.

His compositions include a great many attractive salon pieces for piano. "In the Mill," "Babillage," "Entr'acte Gavotte," "Passepied," "Pizzicati," and "The Humming-Top" are perhaps the most interesting. In 1928 Gillet was still active and resided in Paris.

Poetic Idea: The ball is over. From a blur of delicious impressions, a few tangible memories remain. The rhythm of that first infectious waltz refuses to be banished. And the dreamy melody of that dance with the most fascinating of mortals, will it ever be forgotten?

Form and Structure: This composition is in Three-Part Song-Form. Part One consists of a sentence in B-flat, twenty measures long (meas. 9-28), which is repeated (meas. 29-48) with a new ending. A three-measure interlude (meas. 49-51) ushers in the next part. Part Two consists of a thirty-two measure period in E-flat (meas. 52-83) which is repeated (meas. 84-115) with a new after-section. Two measures of transition (meas. 116-117) lead to Part Three (meas. 118-137), which is an exact repetition of the second sentence of Part One. An Introduction of eight measures (meas. 1-8) prefaces Part One, and Part Three is rounded out by a Coda of eight measures (meas. 138-145).

Interpretation: This composition is a fine study in repeated notes. The specific problem in repetition technic is to leave the key quickly enough to permit it to rise in time for the next finger stroke. The finger movement should be down (striking the key), swiftly inward and upward toward the palm (as if wiping the key), and then up for the next stroke. Meas. 7 will serve as an excellent preliminary exercise. The movement of the fingers must be exceedingly light. The hand should not be held rigidly but must be permitted to follow the movement of the fingers in a flexible manner. The staccato indicated need not be a pronounced disconnection of tones. In fact at the required rate of speed it will really be a *non-legato*. This is particularly true of the ascending run at meas. 10 and 14.

The melody at meas. 52-82 should be played with a very relaxed down-arm touch so as to produce a mellow, singing tone. In the original edition, the repetition of this melody (meas. 84 to the first note in meas. 114) was written in octaves. In order to make this period easier for small

Copyrighted 1930, United States of America, Great Britain, and International Copyright Union by Art Publication Society, St. Louis, Mo., U. S. A. Rights of Translation and all other rights reserved.

hands (and also in the hope of inducing a more refined rendition of this passage) the octave stretch has been eliminated by notating the upper octave note as a grace note. Octaves in the left hand have been notated as single notes at meas. 5-8 and 50-51. Should the octaves be preferred they can easily be restored.

The pedaling indicated at meas. 52-53 (and practically throughout this period) may seem odd at first glance, but it will serve to conceal somewhat the monotony of the bass. The pedaling in the next period (meas. 84-114) has been contrived to give the broken-octave melody a more mellow harmonic foundation. At meas. 11 (also 15, 31, 35, 120, 124) do not pedal down on the low C until the staccato G in the right hand has disappeared.

Glossary

Gillet	pronounced	zhĭl-lā	
animato	"	än-ē-mä′-tō	(animated)
a tempo	"	ä tĕm′-pō	(in time)
cantando	"	kän-tän′-dō	(in a singing manner)
crescendo (cresc.)	"	krê-shĕn′-dō	(gradually louder)
di	"	dē	(of)
e or *ed*	"	ā or ād	(and)
legato	"	lā-gä′-tō	(connected)
non	"	nŏn	(not)
poco a poco	"	pō′-kō ä pō′-kō	(little by little)
presto	"	prĕs′-tō	(rapidly)
ritardando (rit.)	"	rē-tär-dän′dō	(gradually slower)
valse	"	väls	(waltz)

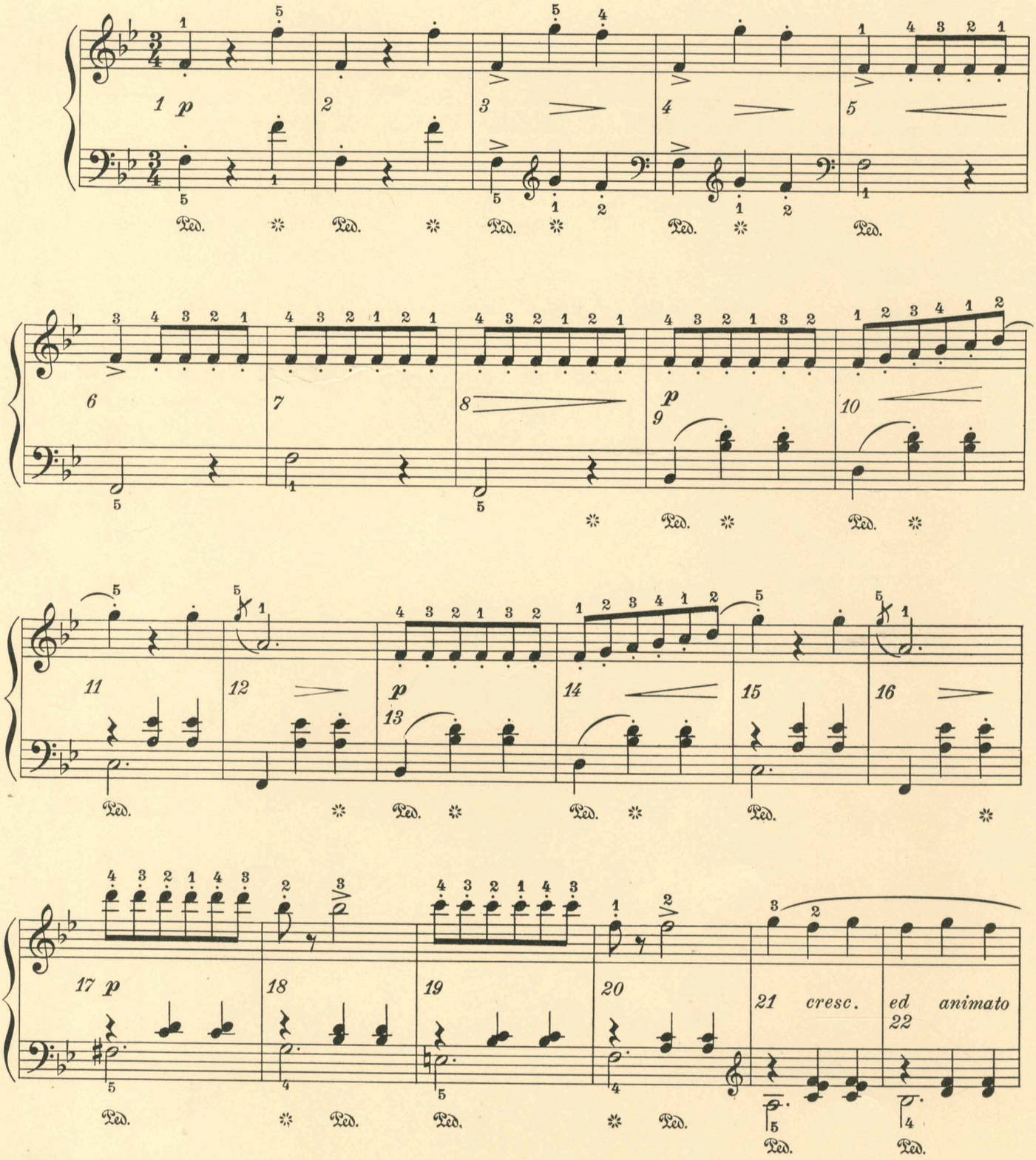
Echoes of the Ball

LOIN DU BAL

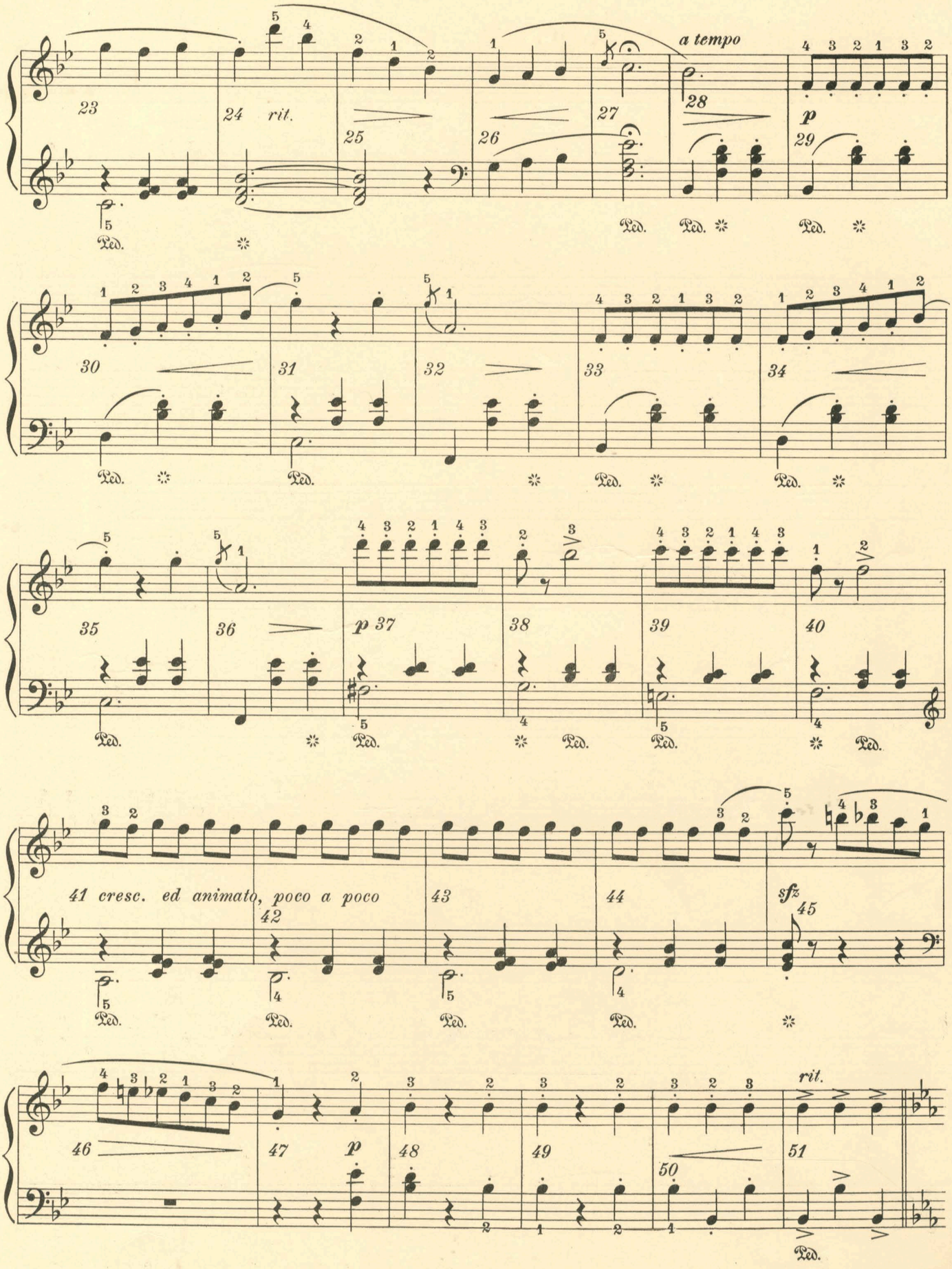
Edited by Ernst C. Krohn

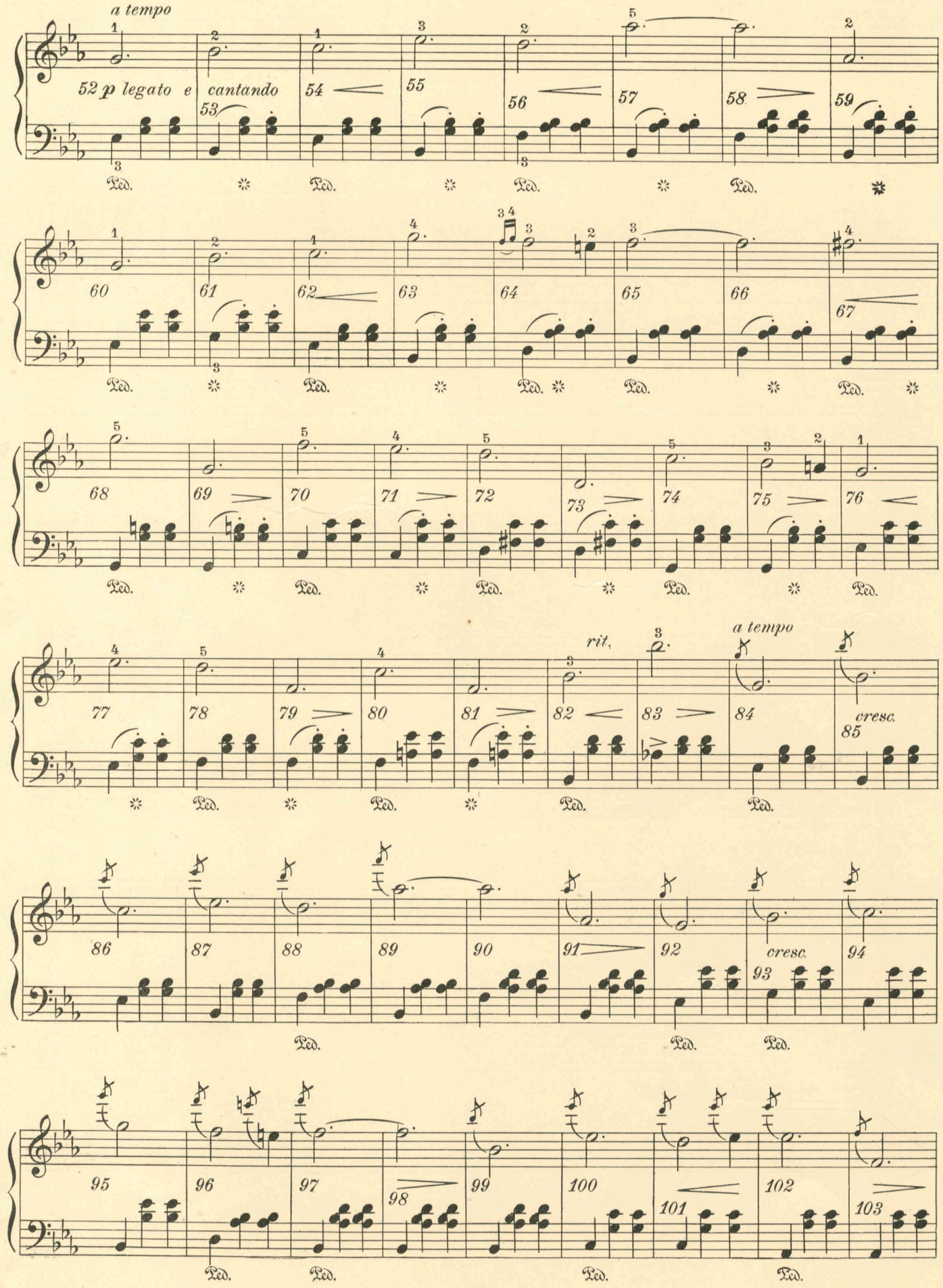
ERNEST GILLET

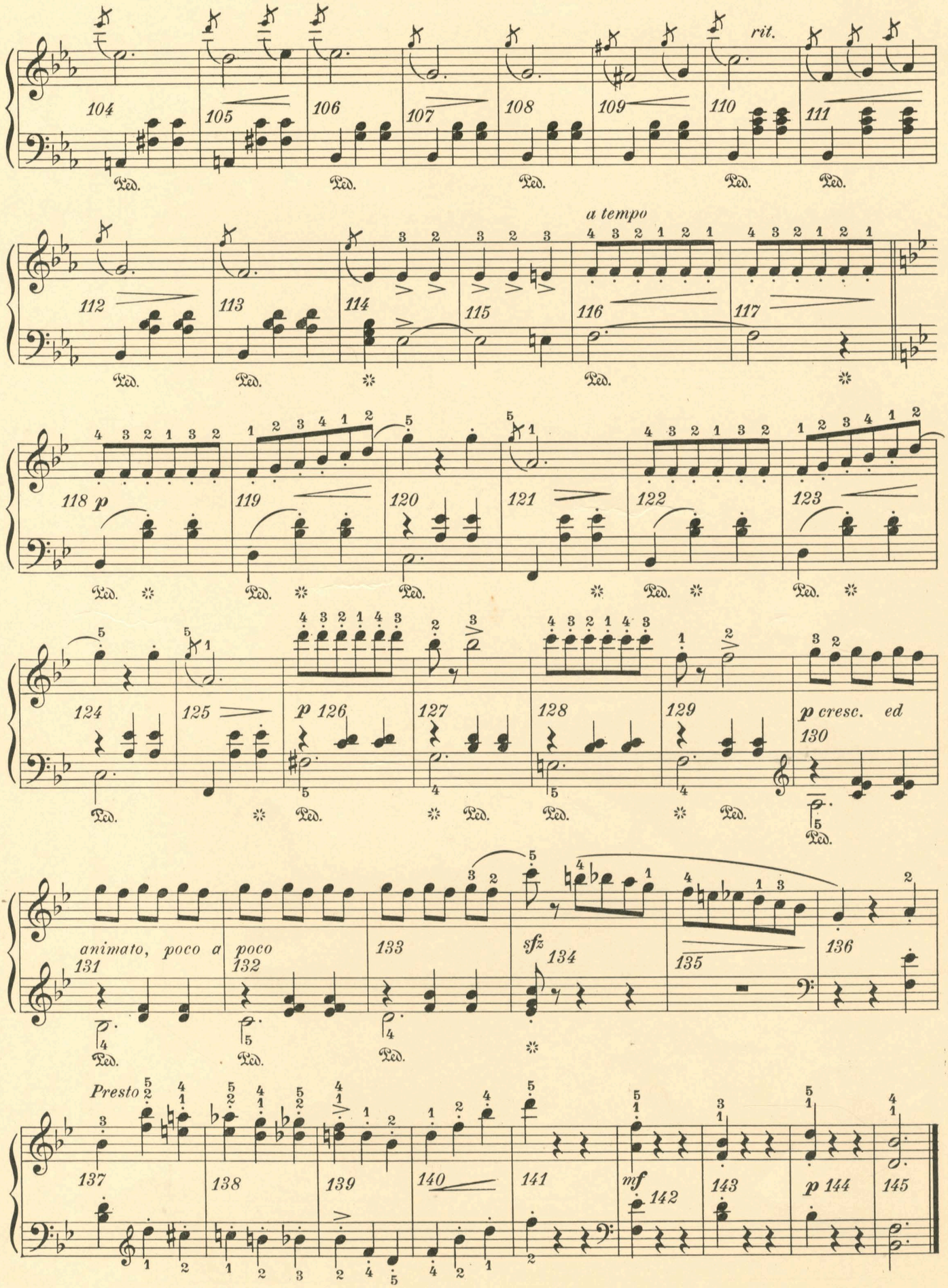
Tempo di Valse ♩. = 72



Copyrighted 1930, United States of America, Great Britain, and International Copyright Union by Art Publication Society, St. Louis, Mo., U. S. A. Rights of Translation and all other rights reserved.


23
24 rit.
25
26
27
a tempo
28
p
29
30
31
32
33
34
35
36
p 37
38
39
40
41 cresc. ed animato, poco a poco
42
43
44
sfz
45
46
47
p
48
49
50
51
rit.
Ped.


a tempo
52 p legato e
cantando
rit.
a tempo
cresc.
cresc.
Ped.


104
105
106
107
108
109
rit.
110
111
Ped.
112
113
114
115
a tempo
116
117
118 p
119
120
121
122
123
124
125
p 126
127
128
129
p cresc. ed
130
animato, poco a poco
131
132
133
sfz
134
135
136
Presto
137
138
139
140
141
mf
142
143
p 144
145

Recitation Questions on "Echoes of the Ball"

1. Give a brief sketch of the life and work of the composer.
   Ans.

2. Classify the form of this piece.
   Ans.

3. In what key is Part One written?
   Ans.

4. How many measures has the first period in Part Two?
   Ans.

5. How long is the Coda?
   Ans.

6. What technical problem does this piece present?
   Ans.

7. How should the ascending run at meas. 10 be played?
   Ans.

8. How should you play the melody at meas. 52-82?
   Ans.

9. What is the meaning of *cresc. ed animato?*
   Ans.

10. Define *legato e cantando.*
    Ans.

For Teacher's Record:

Class No.....

Received.....

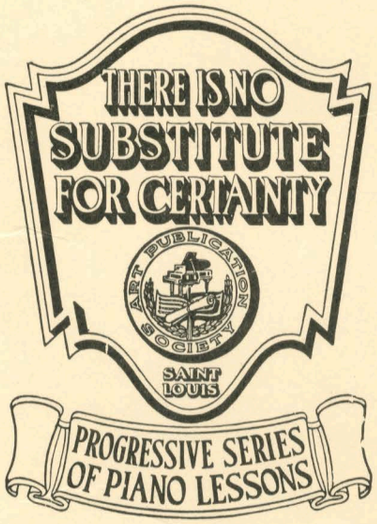
Pupil.....

Grade (on Scale 100).....

Address.....

Teacher.....

.....


THERE IS NO
SUBSTITUTE
FOR CERTAINTY
ART PUBLICATION SOCIETY
SAINT LOUIS
PROGRESSIVE SERIES
OF PIANO LESSONS

REGISTERED

Music Education
vs.
Imitation of the Teacher

Music Education is no longer a luxury. It has become a part of our everyday life, and is of vital importance to every cultured person. But, there is a vast difference between a Music *Education* and the ability to move the fingers over the keyboard to produce a succession of sounds. In one case, there is initiative and musical understanding—the other is mechanical mimicry of the teacher.

A Music Education for a piano student consists of two things:

(1) A mind trained to understand the fundamentals and construction of music, and the principles which underlie piano playing.

(2) Hands trained to execute the will of the educated mind.

Equipped with a true Music Education, the student is materially assisted in his own playing—he can draw on his store of accumulated knowledge and make independent progress—he can understand and appreciate the artistry of others.

Lacking a Music Education, the student can only mimic the teacher—there is no musical inspiration—he has no foundation of music knowledge upon which he can build and progress.

This Composition offers the student not only the music score with authoritative pedaling, fingering and phrasing—but also the poetic idea of the composer in writing this particular number, and annotations on proper interpretation. The entire Progressive Series Course is just as complete, just as sound pedagogically and musically as this composition.

Talent in music is not essential to the acquirement of a practical education in music. The *Progressive Series of Piano Lessons* enables the music instructor to impart a Music Education with the same success and results with which academic subjects are taught in the public schools.

For further information, see a *Progressive Series Teacher* or address:

Teachers Department

ART PUBLICATION SOCIETY

Saint Louis, Missouri